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filmindia

VOL. 3 No. 11
31st MARCH 1938

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Coming to the MAJESTIC CINEMA
On the 8th of April.

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Two Tri Colour Art Plates

Six Art Plates

Saroj Borkar in "Nirmala" a Bombay Talkies' social picture.

The Death that Makes Life Worth Living!

This issue of "filmindia" is dedicated to Mr. Ram Kamble Chief Cameraman of the "Film City" who died in harness on the 26th February 1938 being electrocuted by a studio lamp.

He leaves behind a young widow and a month old child to mourn his loss.

Friends and colleagues will soon forget his memory but his spirit shall warn every cameraman of the lurking death in a burning lamp.

And thus after death, shall he serve as faithfully and honestly as he did when living.

A m e n !

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filmindia

Editor : BABURAO PATEL

Vol. 3 MARCH 1938 No 11

TRAGEDIES IN THE STUDIOS

Another tragic accident took place the other day when Mr. Ram Kamble chief cameraman at the Film City was electrocuted and died on the spot.

It was an accident, just pure and simple. No one can forestall accidents, but a lot can be done to prevent accidents in our film studios.

The question is whether our producers take all precautions to prevent such accidents. We doubt because the number of accidents has been going up day by day with alarming regularity. Not a month passes without some sort of an accident either to an artiste or to some studio technician being reported.

Electrocution is the latest phase of the danger to the lives of our studio workers. Studios need a current of high voltage to shoot their pictures and this current is carried to the several portable lamps with the help of cables covered with rubber. Everything is alright when these cables are new,

but in the studios with the inevitable rough handling it doesn't require many days for these cables to get old and get cracked in several places. It is at this time that the danger is imminent.

Our producers who are worried with numerous financial embarrassments can hardly think of attending to this lurking danger to the lives of their employees.

But some one else must attend to this if human lives are to be saved. And the best people to do this job are the Government. It is high time that some one should be appointed to inspect periodically all the electric fittings and equipment in the studios and certify their condition. The man should have unquestionable integrity and character. He must know his job well and do it conscientiously. And he must be above bribes and drinks. Because our studio owners often bribe away inquisitive officials, with an ease that proclaims them as past masters in the art.

When will the Government appoint this man? We wonder whether they even know of the recent accident. Perhaps the Government is too busy improving the lot of the village farmers to worry about our studio workers. Let us wait and see what is being done.

OTHERS STARVE

Accidents punctuate the course of human life and are looked upon as an inevitable phase of modern civilization. But all accidents, whether small or big, leave behind painful memories and bad scars.

The average studio worker is not much of a well paid man and hardly gets a living wage. Saving in such cases is out of the question. And when such a man dies suddenly in an accident; he leaves behind several dependents who are thrown on the streets unless the employers grant some compensation for the death.

But employers are not so charitable and the Commissioner of Workmen's Compensation has enough work in the mills to look after our studio workers.

Time and again, we have been writing about the enforcing of the Workmen's Compensation Act, but beyond the Commissioner sending some preliminary forms, nothing seems to have been done.

The Commissioner should have taken steps to inform the studio workers that in case of accidents compensation can be secured from the employers. He has not done so and no one in our studios seems to know of the Workmen's Compensation Act as it exists to-day.

We should like to know what is the Commissioner doing if not his job?

Answering this question is the responsibility of the Hon. Mr. B. G. Kher the people's Premier.

THE ACT DOESN'T ACT!

The lot of the studio workers is not very happy. They work sometimes for forty-eight hours continuously and get a holiday once in a blue moon. And yet Bombay claims a legislation called the "Factory Act".

They say that the Factory Act has been applied to the film studios. We want to know how it is enforced, when and by whom and in which studio?

Go wherever you like and you will find men overworked and doing jobs at odd hours.

What are the inspectors doing? Ask the studio proprietors. They know exactly what the inspectors are doing. We wish we could tell.

GOHAR

The one and only! .Meet her again after a long time in "Achhoot" the next social picture of Mr. Chandulal Shah.

RATAN BAI

In "Prisoner's Wife" an unusual story, this brave artiste has once again given a sparkling performance. The picture is produced by the Imperial Film Co., and is directed by I. A. Hafesjee.

BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

MONOPOLY KILLS COMPETITION

Once again there is a talk in the Bombay Circuit of creating theatre monopoly by acquiring a chain of theatres in different towns.

This monopoly business is wrong in principle. It does not foster honest competition but on the contrary gives the monopolists a handle for illegitimate exploitation of trade advantages.

In the long run every effort at monopolizing is bound to fail, as did the Madan monopoly of theatres, because the affairs become too unwieldy for one firm to manage. But as long as it lasts, it threatens to eclipse all chances of decent enterprise and honest competition.

In the interests of the film industry in general attempts at monopolizing must not be encouraged as at the end of the whole affair the industry instead of registering progress just records a bad set back.

Everyone therefore including the producers, distributors and exhibitors must oppose this move on the part of a few to control the destinies of many.

MANY IRONS IN THE FIRE!

That reminds me of the present race between the distributors of the Indian pictures.

Distribution has become such a riotous business nowadays with distributors falling over one another to secure a picture, that one doesn't know where the whole thing will end.

Money in hand, of course borrowed, they run helter-skelter to Calcutta, Kolhapur, and Poona to secure a picture putting so much feeling and secrecy into the work that one cannot help pitying them in their erratic search.

I cannot for the world understand why these people are so anxious to secure more pictures every month when some really good business can be done by representing a single producer who gives about four pictures a year.

Distribution of pictures is a specialized business and must not be allowed to assume factory proportions. When it does so, the human element in the business is lost and all the pictures suffer equally.

Personal element in booking pictures is most essential as our exhibitors are hard boiled businessmen who believe in bargaining at every stage of the business.

The business of distribution cannot be made mechanical as has been done in certain films. I know a single firm of distributors booking the pictures of nearly nine different producers.

How can this firm ever give good business to all? The man at the head is always running about looking out for more pictures and is never found in his chair where his producers and exhibitors always expect him to be.

This procedure is disastrous to the producers. They do not get a full measure of response from their distributor, with the result that the ultimate gross collections of their pictures suffer in the long run.

Say,

Mr. Picturegoer,

Listen---

WRITTEN BY MARATHI'S CLEVEREST AUTHOR AND DIRECTED BY THE IMAGINATIVE DIRECTOR WINAYAK,

HUNS PICTURS°

JWALA

HAS BECOME A MIGHTY SCREEN DRAMA. AND WHEN YOU RECALL THAT THE GREAT

CHANDRAMOHAN

(with RATNAPRABHA & ASHALATA,)

Star the Roles - then even you ought to know.

COMING AT THE ROYAL OPERA HOUSE

हंस 2 चित्र

This phase of film distribution must not be encouraged by wise producers if they really wish to win through their business.

Every distributor must feel as acutely for a picture as does its producer. Unless it is so, real good business will only be a matter of luck.

KNOCKING OUT EVERY POSSIBLE PENNY!

That takes me on to another phase of film distribution—the publicity of the pictures.

It has become the fashion for distributors to finance the producers and while doing so, they reserve a certain amount for the publicity expenses of the producers' pictures.

This is again wrong. I think a producer if he is at all proud of his pictures, should advertise his pictures himself.

Find me a distributor, having nine different producing companies doing this job to the complete satisfaction of all. It is almost an impossible task and yet I find it being done with impunity in Bombay.

The publicity work of every one of these producers is badly done. The distributor cleans off a good amount by way of commissions from the papers. But who loses in the long run?

The poor long suffering producer has to pay for all this with his blood.

Only fools amongst the producers can allow their distributors to do this. When distributors try to usurp wrong jobs, they make an unholy mess of the whole affair.

This practice must be stopped if picture advertising is ever to pull out more people from their homes.

THE MAN BEHIND THE SCENES

No one can accuse me of being friends with Chandulal Shah of Ranjit. When steel crosses steel, sparks fly all round and are bound to hurt both the sides. This has been the order for the last three years between us.

But every time I meet this man, he is strange in many ways, he gives me a new surprise by presenting an entirely new angle on old affairs.

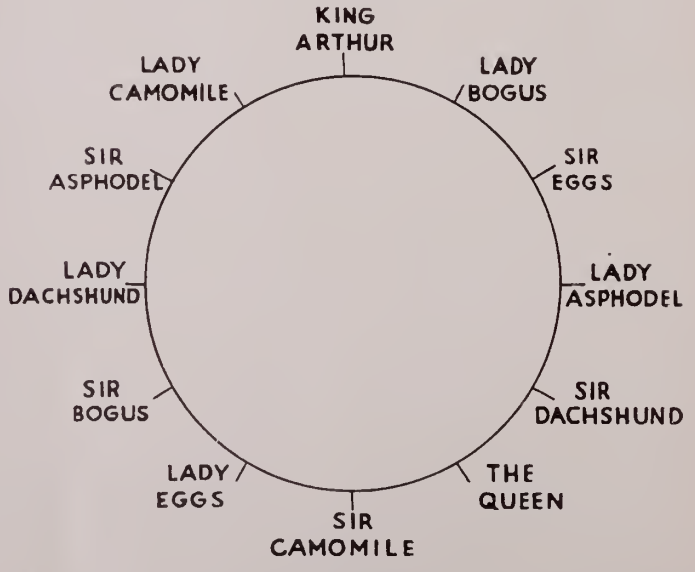
Once again Chandulal Shah has come out victorious, triumphing over all his so-called enemies and in doing so has saved the industry from a certain crash.

To justify this statement I must go back an year and review the financial condition of our industry in 1936. In 1936 money was scarce in the film market. The only people who could have financed the producers were the Kapurchands Limited. But their affairs had become so top heavy and had gone so much beyond their control that they were absolutely disgusted with the numerous embarrassments of film financing.

Of course, they charged a healthy interest for all their kindly interest they took in the industry, but in spite of the reward that they got they were

---

JANUARY BRAIN TWISTER.
The Solution.



Prize of Rs. 10|-
is given to
Mr. Munshilal Mangal,
Store Keeper, M.E.S.,
NASIRABAD (Rajputana).

really very much tired when they decided to close down their film branch of the business. And one by one, every producer was given due notice and asked to clear his debts and clear out.

Kapurchands had of course, every right to do so, as they were dealing out their own money and nobody could tell them when and how to do so. And besides they were taking great risks. But the action of this important firm of financiers though absolutely justifiable from their own viewpoint had threatened a great crisis in our local film industry. Several concerns were on the point of closing down unless someone came to the rescue with new finance.

It would have suited Chandulal Shah very well to have allowed these concerns to close down and thereby lessen the competition which he as a producer had to face. But he didn't do so. He had earned plenty of money in the past both through hard work and luck in this industry and he didn't want to let the industry down by allowing its pillars to crash.

The only possibility which presented itself then was to organise a new financing concern with distribution attached to it.

Chandulal Shah did the trick when he opened Supreme Film Distributors. It is an open secret that all the finance that this new firm deals out to different producers belongs to one man, viz., Mr. Chandulal Shah.

An ordinary businessman would never have gone all out this way to keep his competitors living. But Chandulal Shah did and therefore I call him a strange man.

It worries me, however, as to why he did it. And perhaps it will keep on worrying me for ever. Whatever others and I think about this question, one thing is certain, and that is that remaining behind the scenes unspoken and unadmired, this one man has given the industry in Bombay a further lease of life for some years and to that extent we must be grateful to him.

RAI, RANI, AND RAI SAHEB

Between Himansu Rai, Devika Rani and Chunilal, the Bombay Talkies have atlast done the trick. Three years ago when this concern was first launched sceptics never believed that a film producing company on those lines would ever be successful. But after three years of solid work the Bombay Talkies have earned a profit of Rs. 1,00,471-13-7 and declared a dividend of 7 percent for all preference share-holders. The capital expenditure of the company must have been great in the early beginning, and it is admirable how they could have liquidated the same and shown a clean profit. And still they have done it and all laurels to them for it. And now you know

MARCH BRAIN TWISTER

PRIZE OF Rs. 10/-.

To the 1st correct solution picked up At random from our mail.

The Raja of Timbuktoo has on two occasions presented his wife with pearls—9,382,481 pearls in all. On her engagement he gave her, for each year of her age, as many boxes as she was years old. In each box were as many caskets as there were boxes for each year; in each casket as many strings of pearls as there were caskets in each box; on each string as many pearls as there were strings of pearls in the casket. He gave her a second present on her wedding day planned on identical lines.

The Ranee is young and very beautiful. She was married yesterday.

What was her age at engagement—and what is her age when married?

Only one prize will be given.

Address replies to:

The Editor, "filmindia",
104, Apollo Street, Fort, Bombay.

how much one should rely on rumours in the market which condemn people before they really deserve.

With such a brilliant start, the Bombay Talkies ought to do better next year, as by now, they have earned an excellent trade name in the market. And they will do so if what I hear of "Nirmala" is true. After the brilliant success of "Jeevan Prabhat", Bombay Talkies will be releasing "Nirmala" another social story starring Devika Rani. This story is written by Niranjan Pal and from what I have been told it is his best ever since he began writing. The theme of the story is entirely modern and provocative and ought to supply some exciting material to fans and critics alike. But why should I write more when the picture is soon coming to the Roxy for your eyes and judgment.

NEW STORY WITH A NEW KICK!

I have come across very few people in the film industry with the headlong enterprise that distinguishes Sohrab Modi of Minerva Movietone. There is not the least doubt that this man has got the courage of his convictions and days before when I had discussed with him about producing a picture on prohibition, I didn't believe that he would go out and do it.

But after seeing "Meetha Zahar" I find that he has done it and done it successfully.

Sohrab Modi has given other producers a sort of national lead in taking up a subject of this nature. In addition to making money as a producer he will be doing some national service which will go down into the history of film making in India.

"Meetha Zahar", from a view point of theme and moral is a good picture and the Ministers of the Bombay Government who saw it did not make any secret of this fact. They say that enterprise always pays. And it will in case of this man, if he perseveres and tries to give us something new every time as he has done in "Meetha Zahar".

MAHARASHTRA'S SONG - BIRD

LEELA

realistically lives the role of
The Martyred Beauty of Maharashtra

IN SHALINI CINETONE'S MARATHI MUSICAL

KANHOPATRA

Directed by: Bhal G. PENDHARKAR

with

Londhe, Kolhatkar, Dinker

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in

A soul tearing role

in

ACHHUT

"THE UNTOUCHABLE"

A story of the people who live at the feet of the world and feed themselves with kicks and jeers. A tale of those who crawl on their stomach to clear the high-ways of the rich.

Directed by:

Mr. CHANDULAL SHAH

Starring:—

MADHURI - E. BILLIMORIA

KALYANI - MAZHAR

KHATOON - KANTILAL

PRITHVI-PUTRA

A SPECTACULAR DRAMA OF INDIA'S GLORIOUS PAST

Directed by:

JAYANT DESAI

Starring:—
AJKUMARI - MAZHAR
OK KAPOOR, KALYANI

GORAKH-AYA

A ROMANCE THAT LEAVES A FLAMING TRAIL OF HUMAN EMOTIONS

★

MAZHAR
in
RICKSHAWALA
(BHOLA - RAJA)

A romance of our streets with all the windings, bad corners and dead ends which our modern streets have.

with: **ILLA DEVI, CHARLIE, WASTI, DIXIT, GHORY, WAHIDAN ETC.**

Story by: **KEDAR SHARMA**

Direction by: **EZRA MIR**

Directed by:
CHATURBHUJ DOSHI

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AJIGAR"—"SANT TULSIDAS"—"THE CAT" *(Tentative Title)*

kings Thru: **RANJIT MOVIETONE** DADAR BOMBAY

Side: Shobhanadevi Samarth i
"Educated Fool" a social pictu
directed by Premankoor Atorthy f
General Films Ltd.

A president in "The President
Kamlesh Kumari once again give
a sparkling performance i
"Dharati Mata" a New Theat
picture released by Calcutta Fil
Exchange.

Bimla Kumari that talented Bengali artiste gives a beautiful performance in "Baghban" directed by Abdul Rashid Kardar for General Films Ltd.

(Photos exclusive for "filmindia")

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(THE MOTHERLAND)

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UMA
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AMAR MULLICK

Music by:
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UNDER
A POPULAR BANNER

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THE EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: S. S. R. (Bellary).

One of your readers says that "praise must be given where it is due". Now tell me how you would rate the following artistes from a view point of their talents and looks: Shanta Apte, Leila Desai, Madhuri, Sabita Devi, Kananbala, Uma Devi, Devika Rani and Ratanbai.

Talent and looks! Conflicting attributes, aren't they? Well here is my rating for all it is worth: 1. Devika Rani. 2. Kananbala. 3. Shanta Apte. 4. Uma Devi. 5. Ratanbai. 6. Leila Desai. 7. Sabita Devi. 8. Madhuri.

But this is from the lot you have planted on me. There are many others besides who are a lot better than some of those mentioned above.

From: Manjeri S. Isvaran (Bombay).

Reading your editorial "India Has No Stars" in the December issue of "filmindia", I think your ancestors must have been pirates in the Indian waters during the reign of the Guptas, changing their piracy at intervals to the equally interesting profession of marauding the land. You have the freedom and force of a primitive that makes you a splendid anachronism in this sapless, tortured, modern age of nerves. I another primitive extend hand to you in cordial hand shake.

My ancestors were gypsies, but yours can be pirates if you like. Anyway I can't help that. Your sentiments give me a kick and by all means let us shake hands.

From: S. Lal Perti (Lucknow).

What made you omit several names in your article on "stars". What about Barua, Chandramohan, Jamna and Kanan?

When I wrote on "stars" I was concentrating mainly on their box-office value as such, and contrasting the same with the big salaries which these persons received. I was not commenting on their histrionic talents. In fact, several of those whom I did not mention and who received much smaller salaries are much better artistes than some of those mentioned in my article.

What are the causes of the success of New Theatres and Prabhat?

In case of New Theatres, success is more due to the team play between a number of technicians and directors, not to mention a wonderful batch of artistes.

In case of Prabhat, success is more due to clever commercial organisation of all affairs right from the conception of the story to its legitimate run on the screen.

Sincerity of purpose and the desire to serve art are attributes common to both the companies.

From: Miss R. T. (Bangalore):

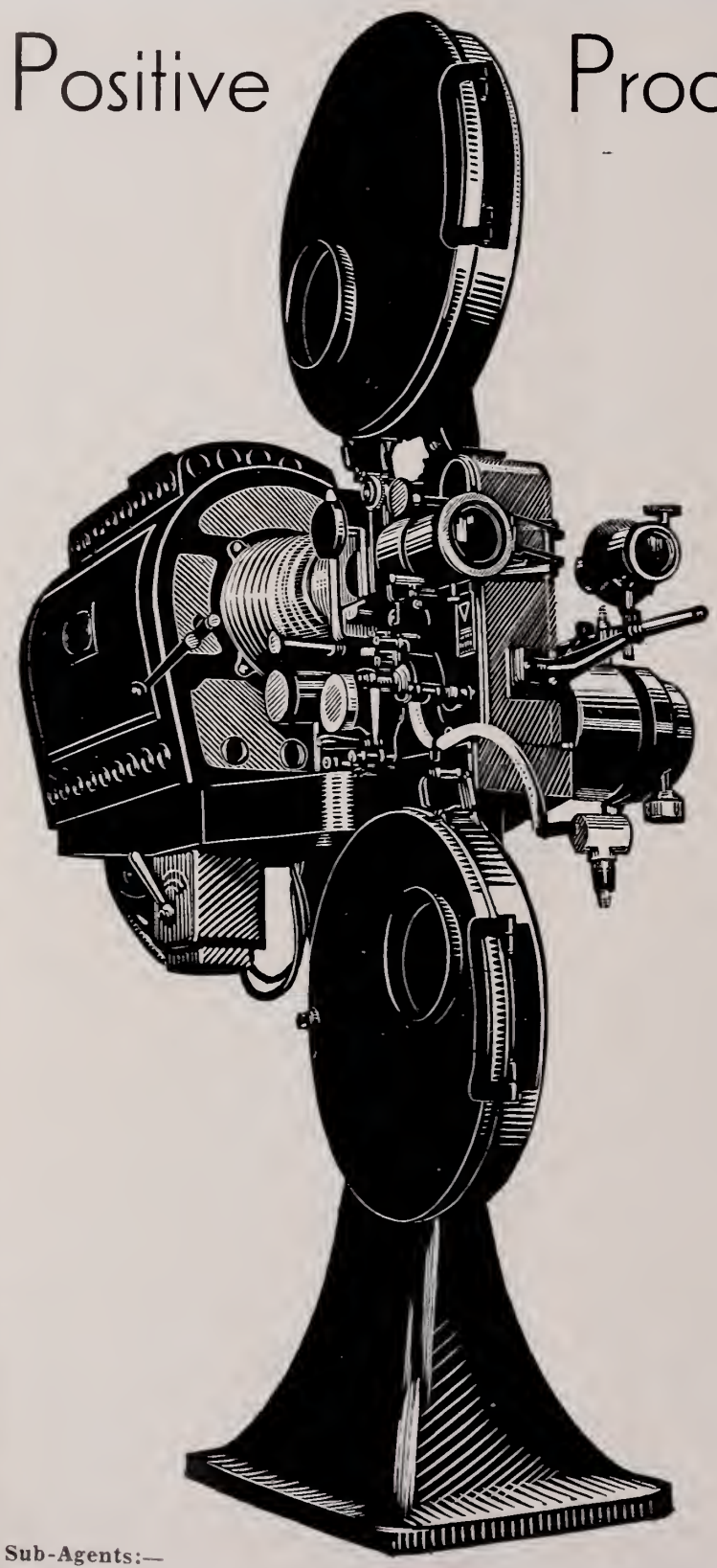
How is that Sabita Devi is always given Motilal as her leading man?

They seem to hit off together rather well. Besides Proprietor Chimanlal has not yet discovered that there is another better artiste in his Studio in Kumar. Between the two Motilal and Kumar, the first one seems to be a better salesman and that may be the reason for his getting Sagar's prize girl as his heroine every time.

What is Surendra's nationality and what do you think of his acting?

Surendra is a Hindu from the United Provinces and happens to be a qualified lawyer. From what I saw of him in several pictures, I don't think much of him as an actor though he is a fairly good singer. If he takes back to Law

Positive Proof of BAUER



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3. **SHALINI CINETONE** **KOLH**
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Several Exhibitors have successively bought BAUER—
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, Hornby Road, Fort, - - - - - BOMBAY

le:—20892 ***Telegram :—SOUNDHEAD***

there is a better chance of his winning a case with a song rather than winning through a picture with all his music.

How is that Kamlesh Kumari is so rare in "filmindia"? Has she left the screen?

No, she is still on the screen and you'll see her in the "Motherland". It is not my fault that her producers do not give her good publicity. Anyway you will find a photograph of hers in this issue.

From: M. A. Merchant (Bombay).

"I am waiting for Sabita Devi. .I have heard that she is very beautiful and I am very fond of her. I want a colour photograph of hers. Can I get it?

Don't believe all rumours. If you however think that she is beautiful then by all means she is, and never mind what I think about it. You will see her very soon in "Three Hundred Days & After" wherein she is reported to have delivered out her best. By the way, in what colour would you like her so that I might try to give you a photograph of hers.

From: K. S. Seshadri (Bangalore City).

Are you sincere in your criticism of Prabhat's "The Unexpected". Do you believe that if someone else had produced a picture of the same type it would have scored an equal triumph?

The triumph of this picture is more due to the jealous nursing which has always been given to the trade name of Prabhat, rather than to the inherent quality in the picture. New Theatres perhaps would have succeeded, while others would certainly have failed. In addition to all this find me a company with better luck than Prabhat.

From: D. S. Dani (Godhra).

Will you please let me know whether there is any relation existing between Surendranath Bannerjee and Maya Bannerjee as I think that the former has brought the latter from Calcutta?

Don't think nonsense. Surendra is not a Bannerjee and the man who brought Maya is a Mohamedan gentleman with a fond name "Prince Yusuf". For God's sake don't mix up people, otherwise there will be bloodshed unnecessarily.

From: R. V. Kunte (Nagpur).

What is the reason of the disappearance of Nalini Turkhud? Where is she now?

She is now with Keshavrao Dhaiber at Jayshree's. Between them they have recently produced "Nandkumar". Their next is going to be "Birth of Shivaji". I do not know whether she will appear on the screen again, but she does enough designing behind the screen for Jayashree's pictures.

From: K. T. Mirchandani (Karachi).

I wrote to Shanta Apte for a photo but she has not replied. What do you think of her?

You may think what you like, but if I write here what I think of her, her brother will perhaps kill me.

From: S. N. Sipahimalani (Hyderabad-Sind).

Is there any college in India to teach film direction?

Yes, it is called the "College of Fools" and is situated at Scandal Point in the land of Dreams.

Is the title of "Mukti" a proper one?

Director Barua found his salvation in naming this picture so. What are you quarrelling about?

From: L. M. Vishindas (Karachi).

Please give me the real address of Shanta Apte and tell me whether she will reply to me or not if I write to her.

Write to her c|o Prabhat Film Co., Poona. See that you put some kick into your letter. If she doesn't reply she will at least get a kick out of it. Try to be affectionate if you can do the trick.

From: Krishna Sarma (Chicacole).

Why do Telugu Picture distributors demand minimum guarantees and big deposits?

There are two reasons. 1. Because the demand is greater than the supply. 2. Because they are afraid of failing.

Will South Indian Pictures ever run in the Northern India?

If you mean 'run well' then no, unless these pictures are produced in Hindi.

What is the great defect with our South Indian pictures which fail?

They lack imagination and are technically poor.

Will you please consult astrologer Mhapanker as to when the Telugu Film industry will be free from the old aged film stars?

Consulted and he says that better days are in store immediately the new ones are born.

Is it possible for me to arrange a Telugu Production under the direction of Mr. Shantaram?

Absolutely impossible for you of all people.

From: Benoy Kumar Dhara (Calcutta).

Whom do you think to be the best cameraman of India?

There is little to choose between Nitin Bose, Krishna Gopal and Avadoot, given the same opportunities.

All my friends say that "Devdas" was a great picture, but I didn't see it. Which do you think is the greatest picture of the day?

It is your misfortune if you have not seen "Devdas". But now don't be a fool and miss "Vidyapati".

I have heard that Don Bradman the world's best batsman has acted in an Australian Film. It it is true what is the name of that film?

I don't know whether it is really so, but if it is so it is of course called the "Bradman Film" in which he must have started batting in the beginning and as surely remained not out till the end.

Can you give me the name of the Indian boy who acted in "Elephant Boy"?

I don't know the real name of the boy but the matter-of-fact Englishmen finding the boy too dark thought of soap and probably named him Sabu.

From: Joher (Bombay).

Why do the Indian Film Companies always take stories from old and dead playwrights?

Because they can always commit the theft without being challenged by the owners.

From: K. P. Mathur (Ajmere).

Who sang song No. 2 in "Kokila" a Sagar picture? I think that the voice was of Sabita Devi, though the words seemed to come from Maya Banerjee.

Your impression is fortunately wrong. Both the voice and the mouth did belong to Maya. If Sabita had sung you could have picked her voice in a million.

From: Mooner Hyder (Patna).

Why does Devika Rani being the neice of a great man like Poet Tagore work in the films?

To serve art and her husband faithfully.

Why did not Jamna act in "Mukti".

Ask Director Barua.

From: G. K. Burli (Belgaum).

I want the address of Miss Nadia, famous Wadia star. Will she be pleased to send me a photo if I write directly to her?

She will send you half a dozen if you only care to write c/o Wadia Movietone, Parel, Bombay.

From: N. A. Siddiqui (Aligarh).

I want information about Sarla Devi. Her age, whether she is married, whether she has got any children and where she is working at present.

Sarla is working in Ranjit Film Co., where she has just completed a picture. She is a married lady with a couple of kids on hand and one expected in the near future. You can write to her c/o Ranjit Film Co.

From: R. V. Rao (Masulipatam).

What are the aims and intentions of the Motion Picture Society of India for the improvement of the Indian film industry?

Their intentions are good but they don't seem to aim so well with the result that they have not been able to hit the bull's eye, as yet.

From: Ratan Chand, (Port Blair, Andamans).

If I invite Miss Azurie to come and give performances on an auspicious ceremony will she accept it and come to the Andamans—otherwise known as "Prisoners' Paradise"?

Azurie is too young to be consigned so soon to the Andamans. She will however get a free passage to your place if she manages to commit a murder. But there are no chances of her doing so for Azurie, as I know her, is not likely to fall desperately in love with any one to take human life. By the way why are you angling for a dance from such graceful legs when you must be getting plenty of it from fettered feet. That is if you are doing your job well.

From: D. D. Sastry (Mandepeta).

How can a beginner learn the art of reviewing films?

Read "filmindia" regularly and particularly the section "Round the Town".

I am very anxious to learn the following things regarding films. 1. Screen Play. 2. Language. 3. Music. 4. Photography. 5. Recording. 6. Laboratory work. 7. Editing. 8. Direction. 9. Acting. 10. Art Direction. How can I do it?

Be born again.

From: K. V. Malkani (Hyderabad-Sind).

You had promised to give a tri-colour photograph of Leela Desai after the release of "Vidyapati" in Bombay. But up to now you have not kept your promise.

The producers are to be blamed for it. They have not supplied a good photograph worthy of a tri-colour block. Besides they have put so little of this girl in the picture, contrary to my expectations, that I did not think it worth while worrying, and to cap all this the picture is being distributed by Kevalchand a man who doesn't fancy seeing girls in colours.

I have heard that Mr. Barua holds a share in the New Theatres?

Yes, a big one in its present success.

Is "Dharati Mata" a romantic picture?

It is bound to be pathetic any way. If you can find romance in tears, then it is romantic.

From: V. Kannayeram (Madras).

How many actors and actresses are there in Northern India?

None, but the province has sent many down our side to become a public burden.

I want to know the names of the pictures produced in the Northern India.

None worth mentioning and don't tax your memory by remembering useless things.

I think that Sunita Devi of Bombay Talkies is a charming girl. Can you publish her photo in three colours?

I think she is more than that. I don't know whether she will show herself out in all colours. But next time I meet her I'll compel her to give me an aching memory by way of a photograph.

Why don't you publish the life stories of Indian film stars?

I don't specialize in telling lies. I'm a journalist.

In India almost all the film magazines publish an annual every year. Why can't you also do so?

Some of them publish an annual to sell eleven other copies of the remaining months. "filmindia" sells every month so well that it does not need an annual to push it. Besides any single issue of "filmindia" is about ten times better than a dozen annuals put together. Do you agree?

From: Palury Ranga Rao (Kurnool).

In your December Editorial, referring to Devika Rani, you have expressed your pity that one of the sweetest girls of the screen should not get a suitable hero. This you have repeated at several

places wherever there was an opportunity, so much so, that I am touched to the quick. In me, I assure you, the world can find the most able actor and I do not want to deny one to the world and at the same time deny myself the pleasure of dealing with sweet Devika on the screen. So please let me know if the Directors of Bombay Talkies Ltd., will be in a position to accept my services.

Your name doesn't sound very romantic. Anyway if you are one tenth of what you say then take a ticket for Bombay and present yourself before Himansu Rai and give him a chance to size you up. Remember that Devika is the "forbidden apple" of the Bombay Talkies Studio.

From: "Bekhabar" (Lucknow).

What about my contribution, "an open letter to Feroze Dastoor"?

Feroze Dastoor does not read open letters. Send a closed one.

From: B. R. Modi (Cambay).

I wish to know the exact communities to which the following persons belong. Sabita Devi, Devika, Madhuri, Shanta Apte, Motilal, Jayant & Billimoria.

The first three are actresses and the second three are actors. Therefore the first three are females and the second three are full blooded males.

From: N. V. R. (Razole).

Why don't you give some interesting news and photographs of the South Indian stars in your journal? Have you got any prejudice against them?

On the contrary I think there are better looking stars on your side than anywhere else, though I can't say much about their acting. The trouble however is that I don't receive enough photographs of these stars from their producers. Unfortunately some of these producers have not yet discovered the invaluable advantage of star publicity.

In your opinion which is the best talkie projector now available in the market?

Considering quality, reliability and service, I think that the Bauer Talkie Equipment is easily the best at the price. Besides when you buy a Bauer you also secure plenty of personal interest and service from their agents which unfortunately is lacking in some of the others.

From: P. C. Cashyap (Khurja).

I have seen Ratanbai in many a picture but I have not yet found in her such great talent for music as described recently by the Lahore folks. Will you please tell me something of her career before and after joining the film industry?

I don't know much of her career before but since her debut in "Raj Rani Meera" she has given good performances in several pictures. The talkies of to-day do not require any high standard of classical music and in comparison with other artistes who sing on the screen old Ratan has certainly some talent for music.

What is your opinion about Mr. J. S. Cashyap, the famous dialogue writer of Bombay Talkies? I think he deserves greater reputation and respect than he gets at present.

Yes, Cashyap is a good dialogue writer and sometimes writes intelligent songs also. But who told you that he doesn't get what he deserves at the Bombay Talkies? I think he is treated well and paid well.

From: V. B. Deshpande (Dharwar).

Is it correct for an actress to act with one person in a film and with quite another in another film. Don't you think that a bad impression is created on the minds of the filmgoers?

Yes, it is correct for her to do so as all the while she is only acting. It could however be all wrong if she did the same thing in real life. Intelligent film goers will always realize this difference in the essentials of the question.

From: B. N. Mital (Allahabad).

What is the direct way to join Prabhat and whom to approach?

I don't know what you want to join them for but the most 'direct' way is to take a ticket to Poona and spring a surprise on Shantaram. I don't guarantee any results though.

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6.	K. J. Varoo	TRICHUR
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8.	D. V. Paranjpe	POONA
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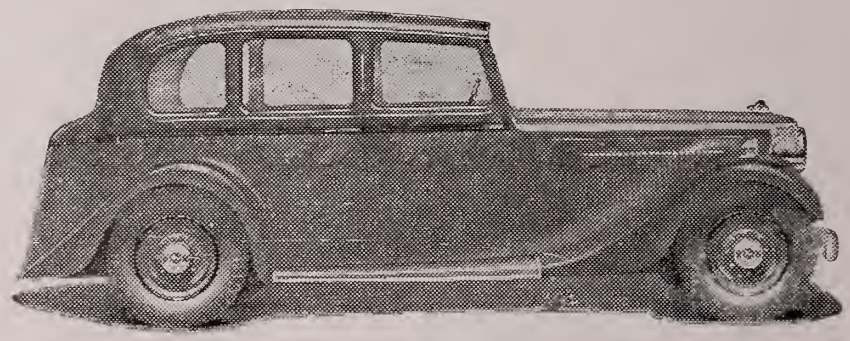

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BANGALORE

NEXT ONE

Just for the Craze

A SOCIAL HIT

Howlers of the Month

The rumour is thick that Director Badami is at last leaving Sagar and joining the General Films Ltd. The prize baby has at last found his feet. But this is just rumour.

* * *

Badami's first picture under the new flag is suspected to be "Babies of Bangalore". They say it is a story of several brothers who set out to conquer the world. Now, this promises to be quite an interesting subject if Badami doesn't choose to lie for the purposes of the screen. Kapurchand will probably purchase the picture.

* * *

The girl who should have followed Badami even to hell as they say, is Sabita Devi. Sabita and Badami have worked together so long and have been such close chums that their association would pay even in a Tamil picture.

Come on Sabita, respond to the call of a comrade if you are ever to be distinguished from others.

* * *

With Badami going, Mehboob will be the cock of the walk in the Sagar Studios, unless of course, Proprietor Chimanlal goes out and brings home another Bengali director. Anyway, Mehboob will at last get his turn with Sabita for which he has been waiting so long.

* * *

I doubt whether Chowdhary will ever go away to Poona to join the Saraswati Cinetone, now that old Nanubhai of Saroj has initiated a propaganda campaign in praise of Chowdhary. This shows that old Nanubhai needs Chowdhary and has learnt to rely on him inspite of himself. This is all bad for Chowdhary's health just when Rose was looking forward to some exciting times during the Poona season.

* * *

Director Gidwani of "Kisan Kanya" "fame" seems to believe in the old proverb: "once bitten twice shy". He is now writing the scenario of his next one with such enthusiasm and pain that he hardly finds time to go home. Don't you therefore disturb Gidwani during the day as he is busy but if you have anything urgent on hand meet him after midnight at the studio and you will often find him with Mangalbhoy the Gevaert agent who often consoles old Giddy with his presence. Midnight is quiet time to talk with friends and this hour has one point in its favour in the fact that the world is sleeping and one is not disturbed.

* * *

Mr. A. McIver, R.C.A. Chief in India going to Europe for a business-cum-pleasure trip provided an occasion for a farewell luncheon at the Taj given by Messrs. R. M. Pancholi and M. A. Fazalbhoy. The invitees were all people in the film industry and the way the dishes were in demand showed that they had all prepared themselves for the luncheon. Quite a successful function, which provided opportunities to our film personalities to exchange 'ideas' and 'thoughts'. The only trouble about these exchanges is that I can't publish them. They were 'decent'. Every one blessed McIver for being the cause of it all.

Usha in "Gopichand" a Saraswati picture in shooting.

* * *

Anis Khatoon, one of the Calcutta importations of Chaturbhuj Doshi, seems to be worried nowadays. She feels like a fish out of water in the Ranjit Studio and wants to go back home. I can't understand why, when I know that Ranjit people are not slack in affections. On the contrary they take pride in being the members of one big family and living

happily. Anis Khatoon doesn't probably like belonging to their family and would not like to come in the way.

* * *

Yakub, Sagar's villain, seems to have taken up racing, as I find him very often at the Mahalaxmi Race Course. Horses perhaps pay better than producers. Anyway, the business is entirely cash on spot and no excuses.

* * *

Director Atorthy's progress is painfully slow at the "Film City". He is perhaps worried about the money people owe him. Why not buy off those worries and allow him to complete the "Educated Fool"?

* * *

Actor Mubarak who has now become a producer, I beg your pardon, a co-producer is worried about his maiden attempt called "Sathi". Has he in completing this story of companions, lost companionship? No prize is offered for a correct reply.

They say that Director Gunjal of Imperial is going to join the Shalini Cinetone. Khan Bahadur Ardeshar the proprietor, is disappointed because they merely say so.

Leela in "Gopichand" a Saraswati picture in shooting.

The second cinecolour picture is called "Mother India" with Shariffa as the mother and Pramilla as the prize baby of the show. Even if it becomes twice as good as "Kisan Kanya" will it help the Imperial nursery?

* * *

Sohrab Mody has given a national lead to the producers by producing "Meetha Zahar" a picture advocating prohibition. Chimanlal Desai must chastise this Parsi producer by producing another deriding the advantages of toddy. Sohrab Mody had no right to violate thus the secret code amongst the producers.

* * *

Motoring from Andheri to Bombay, one meets several pariah dogs trekking for the Prakash Studios in Andheri. After "Challenge" and "His Highness" this studio seems to have become a sanctuary for all pariahs. And goaded by the proverb: "Every dog has his day", every dog goes

An interesting situation from "Jwala" a Huns picture coming to the screen next month.

that way. The Bhatt Brothers are great dog lovers.

* * *

Yusuf Fazalbhoy advises people to go and see "Chandrarao More" to learn technique. We advise Yusuf to go and see other pictures.

* * *

Director Shantaram won't produce a Mahomedan picture unless Muslims in India allow him complete freedom of the subject and guarantee "no riots". He is crying for the Moon.

* * *

Royal Opera House is preparing for "Jwala" the next Huns picture. We recommend Minimax fire extinguishers as reliable.

* * *

Chunibhai Desai moves a lot nowadays in the shadow of Chandulal Shah. Who gets the advantage? Why not flirt once in a while with Brother Chimanbhai?

* * *

General Films Ltd., organized by the Fazalbhoy Brothers is progressing well in theory. They have every conceivable efficiency system in practice. What they need now is good man-power to enforce these systems. The present men are like square pegs in round holes. I suppose, the company, is not a training school for amateurs.

* * *

Believe it or not "Baby Tarzan" is reported to be the next picture of Prabha Pictures, Kolhapur, with Raja Pandit as the 'Tarzan' and Ashalata as his 'mate'. Baburao Pendharkar will perhaps play the inevitable 'Shikari' and Vinayak may take the character role of a **'gorilla'.**

* * *

Prabhat has postponed the release of "Gopalkrishna" in Bombay, perhaps to meet "Dharati Mata" half way. That gives Kevalchand food for 'thinking'.

* * *

Nataraj's next one, of course with Durga Khote and Mubarak will be shot in the Ranjit Studio. That is if Sagar does not sign with them for "Prithvi Vallabh". Proprietor Chimanlal is worried about finding a role for Mubarak in "Prithvi Vallabh". The rest of the terms are almost settled. Failing all this, Ranjit will start a new picture called "Malavadhipati". That will finally settle it. It is the same story with another name.

* * *

Champion copy writers of the month:

(1) Mr. Bakulesh writing for Ranjit, Supreme, Kapurchand, Nataraj, Calcutta Film Exchange, Globe Talkies and Broadway Talkies etc., etc.

(2) Mr. Nadkarni writing for Prabhat, Sagar, Minerva, Shalini, Western India Theatres Ltd., etc., etc.

And every one of them say that they have their own exclusive man. Read the advertisements and note the periodical repetition of adjectives. The word that glorifies Prabhat fits Sagar equally well. And that is 'clever' publicity in our film industry. They

ood settings and fine photography distinguish "Gopichand" a Saraswati Picture now under production in Poona.

can't even afford to maintain exclusive men.

* * *

The Dariani Brothers are still producing pictures. The Motion Picture Society ought to offer a big reward for knowing their secret.

* * *

Sulochana is at last going to produce something between D. Billimoria and herself. I do not know what the production will be ultimately named, but old Homi Master is keeping count of the shooting at the long forgotten Sharda Studios.

I wish her all luck for the sake of her husband Dr. Weingarten who seems to be very enthusiastic about Sulochana's new enterprise.

* * *

"Coming star of the year is Pramilla" (said of course by herself). She takes a long time coming but when she comes we'll all know.

* * *

Friend Kirparam of the "Movies" Delhi has invented a new technique of filling up the pages of his weekly "inconvenience" as he often calls it. The paper looks more like a Braille edition for the blind. Who ever suspected old Kirparam of brains? Oh, the poor innocent!

* * *

I wonder whether Kamlesh Kumari is once again to send her printed thanks to the Editors for "greatly appreciating" her work after the release of "Dharati Mata". She did so, rather cleverly, after the "President", but I could not accept the thanks, as my opinion, of her work was not so complimentary. I am prepared to accept the same old letter if she promises not to send another for the new picture.

Mazhar and Charlie in a comic interlude in "Rickshawalla" a Ranjit picture directed by Ezra Mir.

Illa Devi in "Rickshawalla" an ultra modern Ranjit picture directed by Ezra Mir.

Look!

The DIVORCE OF LADY X

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FILM CITY

TARDEO - - BOMBAY

ROUND THE TOWN

(The reviews published under this section are useful both to the average cine-goer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

"KANHOPATRA"

Produced by: Shalini Cinetone, Kolhapur.

Released at: Majestic Cinema, Bombay.

Date of Release: 26th February.

Bombay Circuit Distributors: Peerless Pictures, Bombay.

Cast: Leela, Londhe, Kolhatker, Dinkar etc.

Screen Play: (By: Bhal G. Pendharkar).

This is the story of a prostitute who rebels against her profession and devotes her life to the service of God. Innumerable obstacles try to prevent her from pursuing her own inclinations and men, particularly those who play the parts in the picture, become almost brutal in frustrating the heroine's attempt at maintaining her chastity. The treatment of the subject is rather stagy but in a story of this nature it cannot be called quite wrong. Some of the situations are thrilling enough to maintain interest right up to the end.

Language: Marathi. (By Bhal G. Pendharkar).

The dialogues of the picture are beautiful and are constantly punctuated by idioms and well worn proverbs of the Marathi language. The song composition, however, is not particularly intelligent. It is trite.

Music: (By Balaji Chougule).

Some of the tunes are well selected, while the others have done faithful service many times previously.

Photography: (By Machve & Shinde).

Quite good, though not very enterprising.

Chandramohan and Ratnaprabha in "Jwala" a Huns picture.

Recording: (By Shrikhande & Kale).

With a little more care the recording would have become better.

Direction: (By Bhal G. Pendharkar).

The direction of the picture is rather sketchy and weak. Situations which were intensely dramatic have become rather apologetic due to lack of vigorous direction. The frail health of the heroine seems to have damped the ardour of the director. Some of the concluding scenes in the picture especially those in the temple have not at all been well directed. Had the director taken more pains over these scenes they would have helped the picture considerably.

Performances: None of the artistes give any specially good performance, though Leela cannot be called bad. A couple of her songs are well sung and she tries her level best to get into the spirit of the story but just fails to do so. Kolhatker should remember that making faces is not acting. Londhe's music was good. Dinkar's slapstick performance got applause.

Costumes & Settings: Quite suitable for the picture.

Special Effects: Some of the trick scenes in the picture will appeal to the devotional minded people.

General Remarks: This is one of those pictures which never allow

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BIBBO & YAKUB

Directed by :

SARVOTTAM BADAMI

ALKIES

Bombay

the grip on the devotional people to be relaxed. Time and again pictures like this have been very successful in different parts of India and even after exploiting the early runs they keep on drawing crowds seasonally. To that extent "Kanhopatra" will have a permanent appeal.

Publicity: Half hearted publicity was given to the picture at the time of its release. In floating a picture of this nature it was necessary to tell the world of its theme and contrast the same with existing conditions in modern life.

Box-office Value: The picture will run well in all Hindu localities, and can be booked safely with some minimum guarantee.

"GENTLEMAN DAKU"

Produced by: Daryani Productions.

Released at: Pathe Cinema.

Date of Release: 12th February 1938.

Bombay Circuit Distributors: Royal Film Circuit.

Cast: Leela Chitnis, Kokila, Yusuf Effendi, Omkar, Gope, etc.

Screen Play: (By Dwarka Khosla).

It is rather strange for Mr. Khosla to write a screen story. The result is that there is nothing original or novel in the entire story. When people try to take up wrong jobs, they come to grief and this is exactly what has happened in this case. The story of the picture begins with a tame and stolen romance between the son of a family and the ward. There is a secret marriage which as usual is not allowed by the parent who has his own ideas of getting the son married for money. Very soon the girl becomes an outcast and takes to a life of crime in rather a fashionable way and from now onwards the screen play becomes an ordinary detective yarn with a hundred time-worn situations playing their turn faithfully. The whole affair is too tame to deserve special mention.

Language: (Hindi) (By M. R. Kapur).

The dialogues happen to be good in certain situations and not too forcible in others. The songs are silly.

Music: (By Anil Biswas).

The tunes of song No. 1 and 6 are good. The rest are apologetic. The background music is foolish and unsuitable.

Photography: (By Gordhanbhai Patel).

It is surprising to find this clever cameraman giving rather indifferent work for some time past. The photography in this picture is far from enterprising. Some of the outdoors are over exposed. The laboratory work has not at all helped the cameraman. The angles and composition of shots which we found in this picture have been seen before a number of times. The camera work is more disappointing because something big is expected from this cameraman everytime.

Beautiful settings provide an attractive background to a modern story in "300 Days and After" a Sagar picture now running at the West End Cinema, Bombay.

Ann Graham, who appears in Samuel Goldwyn's "The Goldwyn Follies".

Recording: (By Khandubhai Desai)

Very unsatisfactory. Sheer negligence is responsible for absolute bad recording in several scenes.

Editing: (By R. G. Gore).

Quite common place. The first song betrays very bad editing.

Direction: (By Ram Daryani).

Some of the scenes are well directed particularly those in which Leela Chitnis appears. The rest is carelessly done. Trifling but significant mistakes have been committed throughout the picture. To quote one, Leela Chitnis fires two revolver shots at the mirror and the mirror remains untouched till she throws the revolver at it. Admitting that film people use blanks in the revolvers, considering that Leela plays the role of a dacoit and as such is supposed to aim correctly with real bullets, something should have happened to the mirror. That, nothing happens is rather strange.

Performances: Leela Chitnis is easily the best. She gives a very good performance but the diction of her dialogues is not very happy. Omkar and Gope are good in their usual slapstick way. Kokila's performance is satisfactory but her dialogues are far from being so. Ramlal and Manek fail to convince. Effendi is tolerable. Majid is rotten. Amir Karnatki's songs are both useless and unnecessary.

Publicity: The publicity of the picture was quite good more because it was in the right hands rather than in the wrong ones.

Box-office value: Quite a good picture for bi-weekly change and may appeal particularly to school boys. A minimum guarantee will be a risk.

"300 DAYS & AFTER"

Produced by: Sagar Movietone, Bombay.

Released at: West End Talkies.

Date of Release: 12th March 193

Bombay Circuit Distributors Supreme Film Distributors.

Cast: Sabita Devi, Motilal, Bibbo Yakub, Gulzar, Sankatho Pande and others.

Screen Play: (By Babubhai A Mehta).

This is a story of a young millionaire who gets disgusted and feels out of sorts because of his immense wealth and because he has nothing to do. He takes up a bet with his doctor and goes out into the world for three hundred days to earn a living without a copper in his pocket. He meets with numerous adventures, some of them very enterprising and ultimately meets his partner of life to whom he gets married after one great climax of interesting situations.

The story is cleverly written and though it does not boast of any particular theme or moral it is nevertheless entertaining enough at every stage.

This solicitor (Sankatha) seems to specialise in a good secretary and a better client. An interesting situation in Sagar's "300 Days and After" starring Sabita Devi (standing). The picture is drawing crowds at the West End Cinema.

The continuity of the picture is lightly faulty in the early stages nd could have been improved ith a little more care.

anguage: (Hindi) (By Vijahat Mirza & Prof. Waquif).

Quite good dialogues are pre-ented in the picture punctuated ccasionally by some witty pas-ages at arms. The songs are lso suitably composed.

Iusic: (By Anil Biswas).

Some of the light songs are ell tuned. Bibbo's songs are in-lined to be slightly classic and eeded more rehearsals before ie final shooting. Sabita's songs re not happy and we cannot un-erstand why she should have een given songs at all, to mar er otherwise brilliant perform-nce.

Photography: (Faredoon A. Irani). Good throughout and eautiful at places.

Recording: The recording of the icture is not careful throughout, ith the result that some of the ots have suffered in quality.

Editing: A slightly drastic edit-g especially in the early stages f the picture and at places roughout will improve the grip nd appeal considerably. A pic-re of this type requires a fast mpo.

Direction: (By Sarvottam Bada-i). This is, in our opinion, the st directed picture of Mr. Bada-i. Some of the situations espe-ally between Motilal and Sabita ave been beautifully directed.

Performances: Sabita Devi gives a wonderfully sympathetic performance throughout the picture. In fact she has revealed herself as an artiste of great calibre, and has this time given us clever and so light hearted a portrayal of her difficult role that she easily takes away all the laurels for acting. Her two songs, however, should not have been put in to invite unnecessary criticism. Verily, it was a pleasure to discover a new Sabita in this modern romance and we hope that she gets many such roles in future to endear herself to her million fans who always want something new, something more clever and something more affectionate.

Chandramohan in "Jwala" a Huns picture.

Motilal has done good acting throughout and supports Sabita very well. His dialogues are a treat to hear. They are well spoken and well stressed at correct places. It is however, painful to observe that this good artiste should not look after his face which is showing plenty of patches and blots.

Bibbo and Yakub have not much to do, but they have done well. Gulzar has given a good performance.

Costumes and Settings: The costumes were suitable and attractive. The settings were modern and beautiful.

Special Effects: The story itself provides a novelty to cine-goers and is worth seeing.

General Remarks: This is easily the best picture that has come out from the Sagar studios since they began production. It is clever and novel and miles away from the usual rut. We hope that they show similar enterprise in future by trying to give us more pictures like this.

..Publicity: The picture called for better publicity than was given to it prior to release. A picture with this pep was ushered with very tame publicity and to that extent it will suffer.

Box-office Value: As there is plenty of entertainment packed in the picture it will run well almost at all places and can safely be booked by exhibitors all over.

Lifted From The Shops

THE REASON

Dick Gardner tells of the two Broadwayites who were discussing a friend. "I wouldn't trust him if I were you", said one. "He's got a very peculiar personality."

"Yeah?" was the question. "What's the trouble?"

"I dunno", shrugged the other. "But none of his friends hate him!".

STUDY FATHER!

Dora had been a bad girl, and her mother decided that a lecture would do good. She called her daughter to her side.

"Dora," she said severely, "you must stop this abominable flirting. Remember you'll be punished in the end".

"But mother," protested the girl, "I've heard that you flirted yourself, and you've never been punished."

Her mother frowned. "Child" she said, with great solemnity, "some day I want you to make a close study of your father".

FRESH

"This sponge cake is very tough, Mary".

"It shouldn't be, ma'am. I bought the sponge at the chemist's only this morning!".

APOLOGY

A pantomime chorus girl introduced her young man to another chorus girl, with the result that he transferred his affections. The aggrieved girl gave her rival a piece of her mind in a letter which read:—

"You Heartless Creature— You knew very well we had been going about together for six months. Wait till I lay my hands on you, you good-for-nothing bleached blonde. I'll scratch your face, pull out your hair, and throw things at you. Yours truly, L—B—.

"P.S. Please excuse pencil."

TAKE IT NOW

She sent her husband to match some scarlet wool, and he brought home purple.

She sent him out to match the purple, and he brought green.

She sent him out to match the green and he brought home heliotrope.

She sent him out to match the heliotrope, and he brought home mauve.

After his next attempt she felt that things had gone far enough, so she knitted the whole bunch into a pull-over for his Christmas present.

GREAT LIFE?

The city clerk had never in his life had more than four-pound-ten a week, but now at the age of sixty-five he was able to retire because he had 5000 pounds put by. His fellow clerks gave him a little dinner. In thanking them, he said: "You've all heard, friends, how it is I'm able to retire. I owe it in great part to my own abstemious and thrifty habits. Even more I owe it to the carefulness and good management of my wife. But, still more, I owe it to the fact that a month ago an aunt of mine died and left me 4957 pounds."

HIS GAME

An American tourist had an invitation to shoot over a large estate in England. On the evening before the shoot, he went to see the gamekeeper.

"Say, I'm one of the crack shots in the States," he said. "Tomorrow you will be loading for me, and for every bird I miss I'll give you half a dollar.

After the shoot the gamekeeper went to the local pub and recounted the American's boast to a friend.

"And how did you get on?" asked the other.

"Fine!" retorted the gamekeeper. "If I'd had another blank cartridge, I'd have made a level fiver!".

SPOTTED

Woman (at the Golden Gates): "I have come to join my husband."

St. Peter: "Delighted to meet you, ma'am. What was your husband's name?"

"Joseph Smith".

"I am afraid that will not be sufficient for us to identify him. You see, strange as it may seem, we have quite a lot of Joseph Smiths up here. Are there any other means by which I can identify him?"

"Well, before he died he told me that if I ever kissed another man he would turn in his grave."

"Oh! I know the chap. Up here we call him Whirling Joe!".

AUSPICIOUS

"Archie writes to say he's throwing his birthday party on Saturday."

"But isn't that the night of the local 'black-out'?"

"Of course. That's the reason!"

COURTESY

The tourist, trying to be funny, suddenly pointed to a scarecrow and remarked: "I suppose that is one of the natives?"

Smart guide: "Oh, no,, sir; just a visitor like yourself."

"G" MAN?

An American sergeant relates this experience during the war. "While watching the German lines through my field-glasses one afternoon, I saw a German on duty, guarding an ammunition dump. Picking up my rifle, I adjusted the sights and fired a quick shot, knocking the cigarette lighter that he was holding out of his hand. Realizing the opportunity to exercise my marksmanship, I took careful aim and fired again—but I'm almost ashamed to tell you the rest of the story. I had to shoot five times more before I spun the wheel on the lighter, lit it, and blew up that dump!"

AND YET!

"Ah, old fellow," said a man meeting a friend in the street, Allow me to congratulate you, "so you are married at last. for I hear you have an excellent and accomplished wife."

"I have, indeed," was the reply. "Why she's perfectly at home in literature, at home in music, at home in art, at home in science—in short, she's at home everywhere except—"

"Except what?"

"Except at home."

A DOUBLE JOB

The chief constable of a small town was also an expert veterinary surgeon. One night the telephone bell rang. The chief constable's wife answered it.

"Is that Mr. Jenkins?" asked an agitated voice.

"Do you want my husband in his capacity as veterinary surgeon or as chief constable?"

"Both, madam," came the reply. "We can't get our new bulldog to open his mouth, and there's a burglar in it."

AND NOW!

"A flirt, am I?" cried Mary Anne, under notice to go. "Well, I know them as flirts more than I do, and with less excuse," she added with a spiteful look at her mistress. "I'm better looking than you, much better. An' 'ow do I know? Your husband told me so."

"That will do," said the lady of the house frigidly.

"But I ain't finished yet," retorted Mary Anne. "I can kiss you into a cocked 'at. Want to know 'oo told me that?"

"If you mean to suggest that my husband——"

"No, it wasn't your 'usband this time—it was your chauffeur!"

SAID IT

The teacher was putting a question to the class.

"What do we call a man," he asked, "who keeps on talking and talking when people are no longer interested".

"Please, Sir, replied a boy, "a teacher".

ROUGH HOUSE

"If you want to spend a quiet half-hour," said the native to a visitor, "there is no better place than our art gallery."

"Just a minute," replied the stranger. "I've been reading about it in the guide-book. It says that the visitor, on entering it struck by the statue of Hercules. Then he is stunned by the splendour of the great staircase. A picture in the first room is full of punch, while farther on one is crushed by the overwhelming magnificence of another painting. Finally, brilliant colours run riot everywhere. No sir, if a want a quiet half hour, I'll take a boxing lesson".

RIPE

"Joan, darling, you are a veritable oasis in the desert!"

"No, Jack, I'm not as green as all that!"

AND YOU

A chorus girl deliciously pretty but decidedly lowbrow, somehow found herself at a very select party given by a famous Society woman.

The girl, lonely and uncomfortable as a fish out of water, was leaning against the wall, framed against the dark oak, when the hostess took pity on her.

"My dear," she said kindly, "you look like an old Rembrandt".

"Well", retorted the damsel, sharply, "you don't look too darned snappy yourself."

A COMMUNITY

Fastidious Actor: "Are you absolutely sure these lodgings don't contain a single flea?"

Landlady: (Wearily): "Positive! They're all married with large families!"

KIND WORDS

She: "You say I'm the most beautiful, divine and gorgeous creature in the world? Are you trying to kid me?"

He: "No, I'm trying to kiss you".

TIT FOR TAT

A woman who engaged a Chinese cook asked him his name.

"Me name San Toy Lee", he said.

"Ah, your name is too long," the woman replied. "I will call you John."

"All right," responded John. "What's your name?"

"Mrs. Charlotte Ann Hemingway", she told him.

"Your name is too long," remarked John. "I call you Cholly."

THE PANTS

A distinguished professor of a noted university was delivering an address before a group of businessmen. At its conclusion, a manufacturer joined issue with him.

"Science is of no benefit to me," he insisted.

"What's your business?" inquired the professor.

"I manufacture braces," was the reply.

"And where would your business be," was the next question, "if the law of gravity was suspended".

DESPERATE

Two girls were discussing men.

"Which would you most desire in your husband—brains, wealth or appearance?" asked Dorothy.

"Appearance" responded Alpha, "and the sooner the better".

OLD SINNER

"It's just eleven, Uncle. Now, how about a spot of night life?"

"Ay, that'll suit me, lad. I'm quite ready for bed."

THE CURE

"Your wife needs a change," said the doctor. "Salt air will cure her."

The next time the physician called he found the Scotsman sitting by the bedside fanning his wife with a herring.

NEAT

"Spirits are killed by overdilution," declares a doctor.

Only by a loud and early cry of "When!" can a whisky be saved from a soda-watery grave.

Lucky Boy with so many around! Gary Cooper with girls of all nations in Sam Goldwyn's "The Adventures of Marco Polo". He was a traveller with perhaps a girl in every port.

STUDIO CLOSE-UPS

The notes given under this section are not necessarily our views though the language is ours. Studio close-ups are prepared from the reports received from the Studios to which are added the whispers in the Studio corners. These reports, are therefore, expectations entertained by the producers and the people working in the Studios, and need not be the source of guidance for bookings.

BOMBAY

Imperial Film Co.

By the time this is in print Director Hafisji's "Prisoner's Wife" will be on the screen at the Imperial Cinema in Bombay. Another one which will be shortly released at the Roxy is Director Gidwani's "Two Women" starring Padmadevi, the Colour Queen. Still another picture running in the town is "Vasant Bengali" directed by Aspi Irani.

At the studios the second color picture "Mother India" is nearing completion under the direction of Mr. Gunjal. Two more pictures are in shooting starring Padmadevi, viz., "Actress" directed by Mr. Setty and "Why" directed by Mr. Behram Marzban.

Sagar Movietone:

Director Badami's "Three Hundred Days & After" was released at the West End Cinema to a packed audience. The picture is ultra modern in its theme and is likely to draw good crowds for a long time to come.

At the studios Director Virendra Desai is shooting the final sequences of "Gramaphone Singer". "Dynamite" directed by Mr. Luhar is awaiting release. Harindranath Chattopadhyaya, that famous dramatist will be producing two pictures at the studio, one named "They Will Not Rest" and the other "Kabirdas". Both these pictures will go into shooting during the next week.

Ranjit Movietone:

Affairs at the Ranjit Studio are being planned on a grand scale. Director Jayant Desai has almost completed "Prithvi Puttra", while the last shots of "Bajigar" are being taken by Director Vyas. "Achhoot" or "The Untouchable" a superb social subject is now in the scenario stage and will be handled by proprietor Chandulal Shah himself. Chaturbhuj Doshi is busy shooting "Gorakh Aya".

At 32, it was sad to lose Mr. Gangaram R. Gvalani who died on the 8th February 1938 of heart failure. Founder of Gvalani Brothers, a local distribution office, young Gangaram was known for his enterprise and daring in business. He leaves behind two brothers, a wife and three children to mourn his loss.

Bombay Talkies:

By the time this is in hand "Nirmala" starring Devika Rani will be on the screen at the Roxy Talkies. This is a social story with an entirely new theme and is likely to attract great attention from fans and critics alike.

Wadia Movietone:

"Lutaru Lalna" a 'quickie' produced by these people was released at the Lamington Talkies the other day. It drew good crowds. Another one called "Rangilla Mazdoor" will now be awaiting release as almost all the final sequences have been shot.

Saroj Movietone:

"Prem Samadhi" and "Afsana" are still being shot at the studio.

Minerva Movietone:

"Meetha Zahar" was well received by every one at the Minerva Talkies. The picture turned out to be a sensation in view of the present live subject of prohibition. Some of the Ministers of the Bombay Government saw the picture and couldn't suppress their admiration. The next one which Mr. Sohrab Modi wants to take in hand is "Jailor". It is a story with plenty of novelty in it.

Prakash Pictures:

"Stage Express" is ready and will be on the screen any day. "Poornima" another social story is being steadily shot in the studio.

Paramount Pictures:

Owing to the illness of Mr. Kikubhai Desai "Golden Gang" and

"Allauddin" have been awaiting final touches. They will, however be ready very soon and will be in the town.

General Films:

After the impressive success of "Chandrarao More" there is plenty of activity in the Film City. Director Kardar has gone half way through "Baghban" and will be completing it in the next two months. Director Atorthy is going slowly with his picture "The Educated Fool", but he hopes to complete the same before the monsoon.

Ruby Mayer's Productions:

"Prem Jyoti" the first subject which was intended to be shot in the Paramount Studios, has now been shifted to the old Sharda Studios under the direction of Homi Master.

Jagat Pictures:

This Company is managed by Mr. Homi Master and the first picture is called "Chhota Sirkar". The picture features Jal Merchant, Leela Chitnis, Jamshedji, Heera and others.

Nataraj Films:

Their maiden picture "Soungadi" in Marathi has caused a great sensation in the city owing to its novel treatment of an every day theme. The picture is receiving several offers from distributors and by the time this is in print it will probably be sold away. This augurs well for the future of the company and encouraged by this success they will soon be taking up another superb social story for Durgabai Khote and Mubarak.

POONA

Prabhat Film Co.:

"The Unexpected" is still at the Krishna Talkies and "Gopalkrishna" will soon overlap this picture by being released at the Central Talkies.

At the studios Director Kale has made all preparations for his social subject which will go into shooting during the next eight days. Director Shantaram will take up another social picture before he finally starts with "Buddha The Peace Maker".

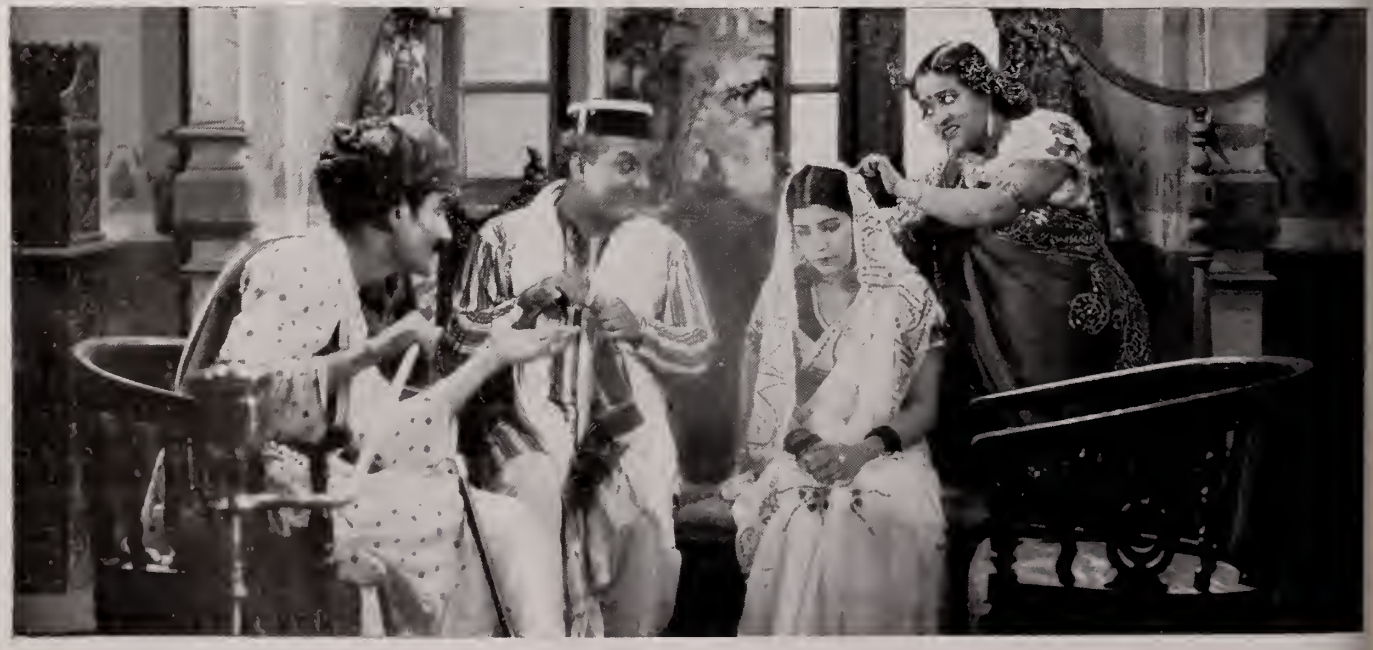
Jawshree Films:

"Nandkumar" has been released in several centres in the Bombay circuit and Keshavrao Dhaiber is at present concentrating on building up of his new studio.

The picture which will go into shooting in the new studio is a social subject called "Bombay".

Saraswati Cinetone:

Nearly 8,000 feet have been shot by Director Bhal G. Pendharkar of that superb spectacular picture "Gopichand". It is certainly going to be a marvellous picture the way preparations have been made for settings and shootings. The cast is very impressive, led by Ratnaprabha, Leela, Chandrakant and Dinkar Kammana, the comedian "Gopichand" is cer-



An interesting situation from "Rickshawalla" a Ranjit picture featuring Nazhar, Illadevi, Indubala and others and directed by Ezra Mir.

I wish she hits me, but she won't. She finds Maya safer. Devika Rani and Maya Devi in a light moment from "Nirmala" the next release of Bombay Talkies Ltd.

Miss M. S. Subbalakshmi, known as the "Nightingale of the South" in "Sevasadan" produced by United Artists, Madras.

tainly going to give back to Saraswati what people thought they had lost.

KOLHAPUR

Huns Pictures

"Jwala" directed by Mr. Vinayak will be on the screen in the month of April at the Royal Opera House. The immediate picture that is going into production after the release of "Jwala" is called "Amrit" and it will feature Baburao Pendharkar.

Shalini Cinetone:

Early in the wake of April "Dhruvakumar" a Mythological subject produced by these people will be released at the Majestic Cinema in Bombay. The future programme is not yet known.

CALCUTTA

New Theatres:

"Motherland" directed by Nitin Bose will arrive in Bombay in the month of April, while Director Roy is shooting that wonderful story "Abhagin" in the interiors. New pictures which are under consideration are called "Street Singer" and "Bara-Didi".

Film Corporation of India:

The shooting of "Hope" has begun with full enthusiasm under the direction of Mr. Parry Davies.

SOUTH INDIA

Kubera Films:

The shooting of "Markandeya", a mythological picture has progressed considerably at the National Movietone Studios at Madras.

Vel Pictures:

The directors are making suitable preparations for the shooting of "Garudagarvabangam".

National Movietone:

A number of scenes have been shot of "Baktha Meera" by director Rao.

Andhra Cinetone:

His Excellency Lord Erskine, Governor of Madras visited the studio on the 19th of last month and was quite pleased at the hearty reception given to him. The arrival of the Governor was shot in a topical film and has been shown locally. Director Hiren Bose is making preparations for a story in Hindi and Telegu which will go into shooting very soon.

Jyoti Films:

These people have announced with great pride their maiden production called "Shree Ramalingaswami" in Tamil. High hopes are entertained about the production of this picture and we only hope that they really produce a good picture.

Raju Theatres:

Mr. Rajagopal Chettiar from Kumbakonam has made the same progress with the shooting of "Gopichand" in Tamil as the

(Continued on page 56)

Durgabai Khote and Mubarak in "Sougandi" the maiden picture of Nataraj Films. It is a novel social drama with plenty of pathos in it.

Marco Polo, Romantic Salesman

Adventurer, Explorer, Soldier and Author, Opened Trade with Far East, Changed Course of World History.

"By W. B. HOWE".

Messrs. Marco Polo of Thirteenth Century Venice was the original travelling salesman.

Conjectures on Marco Polo's actual character are numerous, and each is equally certain about one phase of his make-up. He was a sure-fire salesman. He walked and he talked, sweeping all opposition and sales-resistance before him. That, however, is as far as anyone has been daring enough to venture.

Now Samuel Goldwyn, acting on the premise that Marco was the greatest, most romantic travelling salesman, has produced a film that will deal with Marco's epic trip to Cathay, and his adventures there. The picture, "The Adventures of Marco Polo", has in the title role, Gary Cooper.

By placing Gary Cooper in the leading role, Mr. Goldwyn has demonstrated once more his innate genius for putting the right man in the right role. The lanky ex-cowboy, possessed of an ingratiating personality and a care-free manner, is admirably suited for the part of the original travelling salesman.

Marco Polo's actual journey occupied a full three-and-a half years. Over the seas that lay before the Near East, and over the caravan tracks that led through unknown Asia, over the mountainous borders of outer China, over which there were no trails of any kind.

The vast Mongol Empire was not too hospitable to strangers. There was trouble enough in striving to maintain a constant state of peace amongst the many peoples of the huge country. As a result, all travellers from the west were regarded with suspicion. Marco Polo's arrival at the court of Kabloo (Peking) was not unheralded. He had been under constant watch from the moment he arrived within the borders. The Khan was well served by an efficient communication system that featured a horse post similar to that of our own qùondam Pony Express. Eagles as well as pigeons were employed as carriers.

In fact, and in movie fancy, Polo was received coldly, although royally, by Kublai Khan. In his narrative, Polo does not reveal the reason, except that he does mention a universal distrust of foreigners. Sherwood supplies a villain to be the cause of the lack of enthusiasm. One, Ahmed, a Saracen and Vizier to Kublai Khan. Ahmed, knowing the ways of the European, is cognizant of the fact that Marco is in Cathay for commercial reasons, and he realizes that his own racket is in danger.

Despite the fact that Venice in the thirteenth century represented the height of European civilization, Marco Polo was amazed at the splendor which met his eyes. The court of Kublai Khan was the most magnificent of all times, exceeding even that of the later Louis XIV. The Sun-King's court was no doubt splendid, and a worthy rival of that of Cathay, but there were several respects in which it could never hope to vie.

Ranjit's New Studio—A photograph of the guests taken on the occasion of the opening day's function.

Overawed by all this splendor and evidence of good taste, suspected of contemplating every crime on the calendar, Marco Polo, in a very short time became the favourite of Kublai Khan, his friend and advisor.

The Gary Cooper Marco Polo began in the usual fashion, by keeping the conversation away from business. Then by demonstrating a keen insight into the mind of a woman.

Kublai Khan on being presented with a number of slave girls finds that he is unable to accept the whole offering. His problem is which he must choose. Sensing an opportunity, Marco offers to make the choice. This he does by asking each a question. On receiving the answer, he makes the choice. On explanation, Kublai Khan is very much intrigued by the facile wit of the Westerner.

"How many teeth has a snapping turtle?" That is the question used to determine which of the girls was suited for the Khan. Those who guessed, Marco decided to be too unstable. Those who knew were too clever. Those who admitted that they did not know, both honest and of the right frame of mind.

This application of his knowledge of females was used directly in the employ of Kublai Khan. The Khan's daughter, the Princess Kuachin, provides Marco an opportunity to use his cleverness in his own behalf. Marco meets the princess, played by Goldwyn's new discovery Sigrid Gurie, in a garden and he immediately captures her heart. It is easy work for a man of Marco's calibre, and indeed he would be a disgrace to his profession if he failed.

Again, when he is forced to flee to the camp of the rebel Tartar Chief, Kaidu, he brings his sex appeal into play. Kaidu is all for doing away with Marco immediately. He doesn't fancy Europeans either. He, however, is plagued with an inconvenient wife. When Kaidu discovers that his wife will leave him alone in Marco's presence, he decides that it would be polite to keep him alive as long as the attraction exists. What a man!

In another direction, both in fact and fiction, Marco Polo showed the true spirit of the travelling man. He kept his eyes open and missed nothing of value. He was engaged in selling himself in order that he might sell his goods. At the same time he did not fail to see what Cathay had to offer him for the European trade. First, there was a Chinese food staple known as spag-het. This, of course is the present day spaghetti, which is now credited as an entirely Italian food. The second contribution has had a far more telling effect on modern civilization, although it was hardly more beneficial. Marco found that the Chinese used gun powder in fire-crackers, merely for the noise-making effect. Marco, true to Western breeding, immediately envisioned great things for gun powder—as a means of mass slaughter, taking war out of the realm of play into that of business.

Gulbadan this sweet four year old threatens Shirley Temple with a beautiful performance in "Nirmala" the next Bombay Talkies picture at Roxy.

This last feat is strikingly illustrated in "The Adventures of Marco Polo", by the use of vast amounts of gun powder to blow up the gates of the Khan's palace, Marco lost no time in putting his ideas to work.

The Sherwood version of Marco Polo's life is admittedly not faithful to the very letter. But the tale as prepared for the screen. is not entirely fanciful.

Marco Polo, history's first, is still the world's greatest salesman!!

* * *

GOLDWYN TAKES A REST

Having spent nearly $10,000,000 during the past year in producing five of the biggest films of his career, Samuel Goldwyn has now gone to the Hawaiian Islands for a month's vacation.

In twelve months Goldwyn has produced five outstanding films. His "Stella Dellas" and "Dead End", already widely shown, have proved among the artistic and box-office hits of the season. Next for presentation was "The Hurricane" a spectacular drama of the South Seas which cost more than $1,800,000.

In the cutting rooms being edited for early release is "The Adventures of Marco Polo" and the producer's musical extravaganza "The Goldwyn Follies".

"The Adventures of Marco Polo" stars Gary Cooper and introduces the Norwegian actress Sigrid Gurie to the screen as a new Goldwyn discovery.

Stars of screen, radio, theatre, grand opera and ballet comprise "The Goldwyn Follies" cast, the list including Adolphe Menjou, the Ritz Brothers, Kenny Baker, Andrea Leeds, Vera Zorina, Helen Jepson, Edgar Bergen the ventriloquist and 'Charlie McCarthy' his dummy, Phil Baker, Ella Logan and Bobby Clark.

* * *

CAROLE LOMBARD HONOURED

Carole Lombard who co-stars with Fredric March in David O. Selznick's latest colour comedy "Nothing Sacred" will shortly have a bronze tablet erected to mark the house in which she was born in Fort Wayne, Indiana. City officials and members of civic organizations will gather at the old house to witness the erection of the first inscription ever to mark permanently the birthplace of a screen celebrity.

* * *

IF YOU WANT A HOLLYWOOD CAREER

"If you want a Hollywood career, don't be a recluse," says Pat Patterson, wife of Charles Boyer, featured in Walter Wanger's "52nd Street" cavalcade of the New York night-clubs. "So many newcomers to Hollywood," says Pat, "have a tendency to withdraw into their shells, into a world of their own. They should get out, circulate, associate with others and lead more natural lives. No one can learn to act by shutting himself off from experience. One needs the warmth and understanding of human contacts and problems".

STUDIO CLOSE-UPS

(Continued from page 53)

Saraswati Cinetone of Poona with the shooting of the same subject in Hindi.

Rohini Films:

Director Reddy has made considerable progress with "Grihalaxmi" with Kannamma in the lead.

Pragati Pictures:

Extensive bookings on the spectacular picture "Nandkumar" have been carried out by these people. There is not the least doubt that this picture will be received very nicely wherever it goes. For sheer spectacle and grandeur there has been no picture produced in the South to beat this one as yet. "Nandkumar" is expected to be a high water mark of Box-office success.

Bibbo in "300 Days & After" a Sagar picture running at West End Cinema

Indian Cinematograph YEAR BOOK

1938

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